Bella Coola Indians - Carbon Original Part One

XXV

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1338 Once, perhaps one hundred years or so ago, a ye x fell and was broken during a kusiot m ceremonial. The house was packed with amkl msta and as the only remedy all were at once initiated into the ranks of the kukusiut, ~~xxxxxxxxxxxxxxxxxxxxxx~~ including even babies. Those who had realtives of friends willing to give them kusiut names were all right, while the atsqtut names of the others were changed to kusiut names, and after considerable discussion the senior kukusiut decided which siut each of the new initiates should take for his or her song. None of these had a story or real power, they were said to be "qlaxtmem dino qamatz m ", "people who become kusiut under easy circumstances." This took place at the village of ? Nukitz, one of the villages a short distance up the Bella Coola valley.

1340 Soptos is the kusiut name of the man who has the kusiut prerogative of singing of the dead, qwk qu klul m. They are also spoken of as qe sox, a word which means, "reverse" and has reference to the practice of the dead doing things in the reverse order to ordinary mortals, even to the length of walking on their heads and walking backward. Owing to the habit of the dead doing things in reverse order, so the kusiut ceremonial of Soptos is done in reverse order.

When Soptos desires a ye x he makes the usual arrangement with the senior kukusiut and it is arranged that assistants shall be in position at dusk on some evening during the ceremonial season. The assistants whistle, vocally, from their hiding-places in different directions, but all near the village and word is circulated among the amkl msta that the whistling is the voice of the dead, as indeed they know (it is common knowledge) that the dead whistle), and they are told that the dead have come to carry Soptos away to their land, that they are as a ye x for him. X strips off his clothing, but without decorating himself or blackening his face, rushes from his house with a number of attendant kukusiut and goes to every house of the village, where the amkl msta, who have been hurried off to the bed-rooms, hear and perhaps peek through chinks in the walls at what he is doing. Soptos bends down to the floor and picks up

from it handsful of sand which he throws around in all directions, heedless of where the sand is going or what may be spoilt. Apparently his guardians attempt to restrain him, in practice they aid him. This is done in every house. Soptos is waix, mad. Then he vanishes, is said to be t m, the word applied to the absence likewise of an alhotla from this earth.

After an hour or more the alk summons the kukusiut to Soptos's house. When they are ready word is sent to Soptos, in his hiding-place near at hand, and he enters and sits down near the door. His face and body have been stained green with crushed leaves, in imitation of the colour of the dead, and he carries in his hand a bone, which is said to be from the leg of a dead man, in reality is from a deer. Then one by one the dead enter. They are a number of kukusiut who have been painted with black and green to give them an uneartly appearance, there is no fixed pattern, each following his own, or the carpenters', ideas of what is uncanny, thebody colour on which the other colours are smeared is usually white. Each dead man has a special name and each acts accordingly in some peculiar manner. Oneenters walking backwards, another hopping on one leg, but each trills in a peculiar manner and each gives what is somewhat like a dance, waving his arms to and fro, up and down, constantly pointing with one finger, and each lies down close to the central fire. With them enters a woman with painted face, clad in a blanket and carrying a basket on her back. She is Alqwulus, a woman who gathers berries in the land of the dead, on entering the house she at once begins to go around picking up any small articles that she sees and depositing them in her basket, from which anyone picks them out as he likes and returns them to the place from which they were taken. One of the dead kxi who was among the first to appear carries a stick for time beating, he acts as leader of the dead nunusi m and whenever a spark from the fire lights on one of the dead causing the latter to jump the leader beats violently with his stick. When all are present the leader beats time with his stick and they go out, but it as if they were feckless and instead of going straight to the door some

go in one direction and some inx another but all are at lenghth shepherded outside. Soptos and his dead, with a large number of kukusiut, go to every house in the village repeating in each the same procedure. There is no noise except for the trill of the one dead man. The amkl mata do not leave their bed-rooms, but peeer curiously and fearfully around the edge of the boards. Finally all return to Soptos's house. Here they use the alhaksta to sk mem Soptos, but there si no tune or rhythm, anyone beats as he likes, because it is an affair of the dead when all things are queer and unlike the usual.

The dead now adjourn to some house in which there are no amkl mata and wash, returning when clean to Soptos's house where the nunusi m are working at a new song for Soptos. The theme is of the land of the dead, now everything is green there, how their river flows from west to east so that their sun travels upstream, how thex dead wanted to make me, Soptos, a stalt m , how they deceived me in not giving me the proper presents (an allusion to the presents which Soptos will presently distribute and which about there will be no deception), how I visited the various towns of the dead scattered along the river, and how I found the bone in one of the houses, how the dead told me, here the details are given, of any mistake in ritual either in one of the Bella Coola villages or at Kimsquit of Tallio. This last is of course common knowledge but which can only be used by the person who sings of the dead among kusiut ceremonials, though the same claim to have received such knowledge is also made by the performer in the kusiut s saok ceremonial of Nuskwal. When the nunusi m have mastered the song and are singing it loudly for all to learn Soptos dances vigourously. Then he gives presents, first to the spectators, and then to those who have assisted him, beginning with the nunusi m nunusi m . Then all disperse. This has been n busam, coming first instead of last owing to the reversal of everything connected with the dead.

The next night is qotl m. First the nunusi m assemble to prepare a new song with same theme but different words to the one composed the previous evening. Then the

kukusiut learn this new song and the amkl mata are called in. No sk mos ksta has been built. Soptos is painted green with a preparation of grass rubbed in water and smeared on his skin, he wears a little moq including a triangular projection of it over his forehead. As his songs are sung Soptos dances vigourously. Then the usual qotl m ceremoial takes place, kusiut after kusiut dancing as his or her songs are sung. Alw ways the amkl mata are expelled by the appearance of an alhotla. Then there is food and the admonitions of the various a niptlams, sometimes of of them will interrupt a fellow official if the latter speaks too long. After niam axh m it is at the discretion of the stalt m s whether or not Soptos becomes waix. If they so desire it he rushes forth with his followers to every house throwing sand around in an aimless manner. If some of his guardians allow Soptos to throw a great deal of sand in one house, those of his guardians see to it that he be allowed to throw an equally large amount in the houses of those who had allowed him to do so. After waix Soptos is soothed in the usual manner and his ye x is at once sent home, because, as this ceremonial goes backwards there is no need for meetings to compose and practise the songs which have already been sung.

At intervals during the rest of the winter Soptos becomes waix and rushes from house to house showering each with sand. The occupants are probably annoyed but are powerless to prevent him, nor does he pay for what he has done.

Soptos has a story giving him the prerogative of this ceremonial probably some experience of one of his ancestors with the dead long ago. It is doubtful whether there is a nuskasiusta. Several individuals have the prerogative of singing in similar terms of the dead, each has his individual name for this ceremonial, as Soptos, the general name for the ceremonial, regarded as a whole, is Ask nkotz.

1546

1544 Whenever assistants receive recompense at a kusiut ceremonial the nunusi m are first. These presents are not regarded as pay, though in essence they are this.

1348 The following is an account of a kusiot m ceremonial as carried out by one Oniko t , a man of Tc mot and father of Joshua. He performed this rite before the small-pox, perhaps sixty-five years ago, and since that time it has not been done with full care. My informant, Captain Schooner, had forgotten some of the details but he pieced his account by questions to Captain Myers. It will be convenient to refer to Oniko t as X and to use the present tense in describing the affair.

During the summer it is decided by the leading kukusiut that X shall be permitted to assume his kusiut name during the following winter. At once a number of kusiut women are instructed to prepare a very long and well made rope of nettle fibre. They work at this in the qlusta of X's house, taking care that no amkl mata enters and likewise taking care that the rope is well made, because a break would cause a error in the rite, a very serious matter: a jealous minded enemy of X tried to ruin his ceremonial by cutting the rope but the cut was discovered in time to frustrate his purpose.

winter solstice)
when S nhalotla enters Nuskwalwhaista and the ye xs fall (this is at the
At the appointed time X, who will be in some other house, suddenly announces that he is feeling queer. It is dusk at this time and X is at once escorted to his own house by a number of kukusiut and the amkl mata are expelled from the house. For three nights he remains quietly in his house and the amkl mata are told that something queer has come upon him, that no one knows what it may be, it is not a ye x, but some other unknown visitation. In the afternoon of the fourth day X, accompanied by a large number of kukusiut, goes to every house in the village, in each he shakes a rattle violently and calls out, "waix, waix," "more, more". This is an appeal to the siut who has been visiting him to become more plain and definite, likewise it is an invitation to the kukusiut to gather in his house that evening. Still followed by the Tc mot kukusiut X now goes to S n , where he repeats the procedure, entering every house and calling, "waix, waix". It is dusk before he returns to his own house where the
The nunusi m compose two songs dealing
kukusiut from Tc mot and S n soon join him.

1349

with X's mysterious prerogative which is to ascend to Nuskwalwhaista to see the condition of the kwatnusta (also called m tl txta) of mortals. Everyone has one of these which constantly remains in Nuskwalwhaista and which exerts a great influence over the possessor's life: if a kwatnusta is powerful the owner is prosperous, but if it is feeble, so is the man on earth, while if the kwatnusta should become crooked and fall the owner will die. When the numusi m have finished their work they sing the two songs so that all may learn them, but X does not dance. Then there is the usual meal at which the [illegible] a niptlam functions. During the four days quiescence one of the carpenters has made for X a very long ladder, the uprights are of split cedar and the rungs are likewise of cedar, each decorated with iqw and moq . On the top are eagle tail feathers. This ladder is erected quietly so that it projects upwards through a hole in the roof[illegible] ; next day the amkl mata see it and wonder what may be the meaning. On this night it is stated that X has received his ye x. Then the kukusiut disperse leaving X secluded in his house.

A sk moe kata is now built and X remains in it for the next three nights. On one of these nights the kukusiut are again called into his house where the nunusi m compose two more songs with the same theme. The audience learns these two songs, and practises the two previously learnt. On the fourth day an invitation (h lh l) is sent to the neighbouring villages, as well as to Tc mot itself. A stalt m is always used as messenger, he blackens his face and wears moq even if he has no ye x. First the kukusiut arrive and the four songs are practised for the benefit of the guests, then the amkl mata are called in. The four songs are sung [illegible] by the kukusiut to the [illegible] admiration of the amkl mata while X walks to and from within the sk moe kata. The songs are different from the usual type of kusiot m song, in fact much resemble those of an [illegible] a kw la, while the ceremonial differes from the usual type of kusiot m in that no anuy x is used. X wears a dancing apron and a black blanket to which one end of the long rope is tied, while two assistants clutch the same rope as if ready to restrain him, and in his hand he carries a rattle which he

shakes violently. Then X mounts the ladder and slowly climbs up out of sight through the roof drawing the rope behind him. X steps quietly off the ladder onto the roof and thence to the ground behind the house, taking care as he does so to continue to draw out the rope steadily as if he were still climbing while he shakes the rattle less and less strongly, simulating a gradual increase in distance between himself and his hearers. To the credulous amkl mata it seems that the ladder must have grown rapidly enabling him to disappear into the upper air. An eloquent kusiut explains to the amkl mata what it is about, how some strange power came to X enabling him to climb far to Nuskwalwhaista where he has gone to see the kwatnusta and to set straight any that may have fallen. As in every kusiot m ceremonial the general cry is raised that if X be not brought back in safety all the kukusiut will be killed, and accordingly no one is permitted to leave the house. Some kusiut explains that all must sing his four songs to make good his path for him, so at time after time the four songs, and no others, are sung while the rope is steadily drawn up through the roof. It is a long and tedious night. In the early morning, as the rope is almost exhaiusted but the amkl mata do not know that, nor do they know that word has been conveyed to X telling him the right time, the rope is suddenly pulled through for several yards and then the drawing stops. There is a shout "He has jumped", and someone explains to the amkl mata that the floor of Sonh has opened for him, and that he has leapt from his ladder on to it. My informant is under the impression that the kwatnusta are in the east, but as Nuskwalwhaista is so huge he opined that they were probably within it; there is vagueness concerning their exact position. When X performed an enemy had cut the rope, hoping that it would be drawn out as if broken, in which case the kukusiut, who had explained that this was his link with the earth without which he could not return, would have been forced to kill X, but the break was observed in time to warn X to jump thus saving the situation.

Towards dawn the rope is seen to be gradually returning through the roof, and the news is whispered from one of to another that X is returning. The rope is carefully

reciled on the ground inside the house. Just before sunrise the ladder is seen to shake and two or more of the senior kukusiut climb up it through the roof to welcome the returning X who comes back down the ladder with them. As proof of being in a windy place such as Sonh his face, which was painted with black and white at the time of his departure, is now clean. X sits down beside some kusiut to whom he talks, and the latter, as if he had heard it from X, gives an account of what X has seen---- of Sonh and the kwatnusta, how some (he does not name the individuals to whom they belonged) were leaning and I straightened them. The friend chosen to give this account is an eloquent and learned man, he recites what he thinks fit, X tells him nothing. When the story is finished the amkl msta leave. The ladder is hauled down into the house and burnt, then there is the usual meal at which the various a nipotlams function, after which the kukusiut leave.

Day has dawned before the ceremonial is complete and the weary people sleep through it; no ceremonial takes place that night. But the following night the alk summons the people for what resembles a qotl m though this ceremonial is complicated and does not follow the usual lines. X's for songs are sung while he dances, after which the various a qwqliqt perform as the songsof each are sung by the nunusi m . One song of an alhotla is sung then he becomes waix and scares away the amkl msta, after which he rushes forth. When he returns to X's house the sk mem is performed for him, often a long rite which duly alarms the amkl msta who listen from the neighbouring houses. There is the usual niam axh m if the senior kukusiut so desire.

All the following summer X wears moq and his face is blackened. Shortly before the winter solstice the following winter a ye x comes to him. There is no need to describe the preparing of the songs, the gathering of wood for the masks and other matters which are as with any other kusiut ceremony. On the night of n busam three masked figures go up and down parallel to the river and between it and the side-walk, always followed by a throng of kukusiut though X himself remains in his house. One of the figures is Anulikwuzait, the other two have black and white faces and round snout

like projecting u moths. These three figures wear moq and dance back and forth much to the amazement of the amkl msta who peer curiously forth from their houses. The two figures represent m tl tzta, which now appear to be slightly different from kwatnusta, and are perhaps siut which look after the kwatnusta, but the information is vague on this point. Then all the kukusiut go to X's house whither the amkl msta are summoned, The masked figures dance around while Anulâkwuzait explains the meaning of it all. As usual the song of Anulikwuzait is then sung if someone so desires, the amkl msta depart, the masks are burnt, and the ye x is sent back, all in the normal manner.

In later years if X does not wish to carry out the elaborate ceremonial of climbing aloft he will limit himself to the last part of this ceremony with the appearance on earth of the m tl tzta. Frequently a man in the position of X will carry this out for three successive years after first obtaining his ye x. As with other kusiut ceremonials there is a nuskasiusta for this somewhere. 1556

1547 The winter ceremonial takes place in the following months---------

S tzq di siut, also called sid kaos di Anulikwuzait. This is the month in which potatoes are gathered, probably October.

Sikwalwhais di siut, November: the month in which A mutzamk comes.

Si mpt, December.

Swaol nh n m, January: the month in which Winwina returns. This is often a signal for a ye x in which case a mask is made representing his canoe.

1549 Tz xtamem is the name applied a kusiut when he has a ye x upon him, that id between the time of its comming and its return after n busam. A qwqliqt is the name applied to a kusiut between this time and the close of the winter season with the sk mem and the burning of the different sk mos kstas. An a qwqliqt wears moq , his face is blackened and he attracts the h xmanoases of amkl msta.

1552 In the old days almost anyone could afford to give a kusiut ceremony because the presents were of little value. The only exception was a kukusiot k in which valuable goods were spent and the donor wore a thick collar of moq .

1558 The following is a s msma. Long ago three brotherss went off into the mountains to hunt mountain goats. They had tolerable success and hung their quarry up to dry, leaving Saxinao, the youngest brother,in charge. While his brothers were absent Klitcaplihan a visited the camp and carried off the drying meat, Saxinao not daring to protest. Klitcaplihan a is a siut woman, large, and with enormous breasts. When the two older brothers returned with more game Saxinao told them what had happened and they decided to hang up the goats as before and watch. Presently Klitcaplihan a returned and Saxinao fired at her,xxxxw his arrow piercing and remaining inher breast. The wounded siut ran off whimpering in pain and the three brothers followed. Soon the two older brothers turned back, disheartened at the speed she was travelling.

Saxinao continued to follow Klitcaplihan a, being guided by numerous small pieces of moq which she had been wearing and which were plucked from her collar by the bushes during her rapid flight. The lad kept picking them up and finally braided them into a collar which he donned. After a long time he came to a river, went up it a distance until he was opposite a town in which he saw the wounded Klitcaplihan a surrounded by numerous siut who were trying to cure her but could not see the cause of her pain. He rejoiced in what he had done and began to figure how he could turn it to his own profit. Presently the siut saw him, and thought he must be a kusiut from the moq which he wore. They sent a messenger in a canoe to him: he asked Saxinao, "Are you a kusiut?" "Yes", lied the lad. N "Klitcaplihan a has suffered an injury, we want you to help her, please come across with me", but the lad refused and the messenger returned to the siut village. Then Klitcaplihan a's youngest daughter came over and begged him to come to help her mother, but still he refused. Then Klitcaplihan a's eldest daughter came

with the same request and he consented to go with her. In the siut village all were trying to cure Klitcaplihan a, one after the other they performed the alhakstas of the different siut in the hope of curing (sk mem) her, but none could do so. Whenever a siut touched the arrow Klitcaplihan a groaned in pain but no one of them could see it. Saxinao listened to the various alhakstas and decided that that of the the wolverine was the best, so when the siut asked him to aid and offered to beat his own alhaksta if he would tell them what it was he lied saying that his was exactly the same as that of the wolverine. As the siut beat this for him he danced to and fro, at intervals going to the wounded woman and shoving the arrow each time slightly further through her breast until the head emerged when he broke it off, drew back the portion of shaft remaining in the wound, and finally rubbed his hands over the breast restoring the patient. Then he threw the broken arrow into the fire, but to the siut it appeared as if he merely went through the motions of throwing something, it was invisible to them.

The siut were profuse in their thanks to Saxinao, and Klitcaplihan a in her gratitude gave him her daughter as wife. He slept that night with her, by which he became a kw la through obtaining his wife's h xmanoas which enabled him to tell where animals were hidden, they being siut as was his wife. Klitcaplihan a told him, "Take care of your smoke with other women", which meant that he must not talk of what had happened to him, and further that he must be very careful in his relations with other women.

The next morning, it was really a year later on earth, Saxinao and his bride went back to his camp. One of his brothers had returned home, but the other had waited patiently for his youngest brother until he had died of starvation and only his bones were left. Saxinao was much distressed but his wife assured him that she could remedy this; she collected the bones and restored the dead brother to life, much to her husband's gratification. But she had failed to find one of the bones and in consequence he limped with one leg. After further search they found the bone, killed the brother, the woman inserted the missing bone and restored him to life uncrippled. Then

the three set out for Saxinao's home. At that early period the houses were built on the ground with a door in front and a window-like rear entrance reached by a ladder. The three peered in the window where they saw Saxinao's mother weeping, as indeed they could hear. They knocked. The woman sent out her young daughter to find who was at the door, but when she returned saying that it was her two brothers,who had been missing for a year and whom all considered to be dead, and a strange woman, the mother did not believe, thinking it was merely a malicious trick to add to her grief. Then she sent out her son, the one who had returned from the hunting expedition, and when he told her the same story she believed and rushed out to welcome her two long-absent sons. They entered the house but the three did not sit down with the other people, instead went to a small room under the roof where they waited while fresh sand was being spread on the floor; this is always done when persons return after being in contact with siut. The inhabitants of the village quickly gathered hoping to hear their adventures, but Saxinao, remembering the warning of his mother-in-law, told them nothing, nor were his wife or his brother more communicative.

For a long time Saxinao lived happily with his wife. He remembered what his mother-in-law had told him and refrained from even jesting with women, while to avoid complications he kept his wife almost hidden in his house. Whenever he went hunting, as he often did, his wife accompanied him and he had wonderful success, because his power enabled him to see the shelters where the animals were lying while her h xmanoas killed them. This success continued for a long time until one day when Saxinao was drawing water he forget and jested with a pretty girl who was at the same task. When he returned home his wife had vanished, her lealousy was so great that she had gone back to the land of siut.

1964 A person frequently obtains a kw la from Klitcaplihan a.

1566 Alexander Clallaman's daughter has, in respect to her name Kwalakm s, the right to perform the following kusiut ceremonial. The name and story have both come down from the distant past, while the present holder received the name from her mother's mother who had received it from her dead brother. Kwalakm s has the right to sing of two siut, A iqman and Winwintm k, in respect to the one name, and to prepare masks for the n busam proper to each, but as a very large number of masks are required for each it is customary to divide the ceremony, using A iqman one year and Winwintm k the next, although the songs prepared tell of both. A song of this kind with double siut authority is spoken of as nusniam amkis.

When the ye x comes to Kwalakm s she (or he) acts in the usual way while the alk goes around the village giving the usual information, if the taxtamem be a woman he includes the feminine tzai instead of the masculine tai in his announcement. The amkl mata are expelled while the nunusi m gather to compose the new song. The theme is of A iqman , a female siut who came down from Nuskwalwhaista and went far and near over the world copulating shamelessly with men, and of how various siut tried to reform her unsuccessfully, how she went to the house of Qai t where she was engaged in trying to seduce men when Winwintm k appeared and tried to persuade her to sit down and behave herself but without success. The song also tells of Winwintm k who (apparently, my informant was not clear on the point) is the warm wind represented as a male siut fighting against the cold wind. A second song is composed the following night on the same theme, and qotl m takes place in due course with nothing unusual.

Early in the afternoon of n busam the kukusiut assemble in Kwalakm s's house from which the amkl mata hear the frequent sounds of ye xs. The masks are ready and various kukusiut wear these, then all set out, Kwalakm s with blackened face and moq , a large number of A qwqliqt, and the masked figures, and Anulikwuzait. In every house the amkl mata are hidden away in the bed-rooms from which they peer curiously at the procession which enters and slowly passes around the fire. First comes Kwalakm s who remains standing near the door. Then comes the masked figure of

A iqman , disguised as a very beautiful young woman, followed by a string of her lovers. Each wears a man's mask and each wears the distinctive clothing and marks of a particular tribe, Tsimshian, Nootka, Fort Rupert, Cowichan, Bella Bella, Bella Coola and the rest. On at least one occasion there was a representation of a white man and a Chinaman. Often there are two representatives of each tribe. Each figure acts as if he were in pursuit of the damsel, and each keeps up a running series of complaints, "She left me for a worthless man, and I am unhappy", says one, and another adds, "Alas I copulated with her only once." Great individual latitude is allowed the men, each complains as he thinks fit, making his remarks as painful as possible and often drawing drawing on his personal experiences with women who were faithless. There are so many masked men that all cannot enter each house, so they take turns, those remaining outside on the side-walk holding a live male goat which is included in the procession as one of the woman's lovers. A iqman herself also makes comments (she is usually a man who can talk like a woman) when she sees a woman she asks, "How many men have you copulated?" and it is considered exceedingly funny for the woman to answer several hundreds, more even than A iqman herself. Among the procession is one qiut, perhaps her father, who constantly gives her good advice and appeals to her to amend her evil ways, but she pays no attention to him. The masked men press fairly close after A iqman and at some distance behind them comes S n ptcus, disguised as an old man with wrinkled face and white hair, who hobbles feebly along on a stick and appeals plaintively to her to wait for him that he may copulate with kim her. Long ago he copulated with her and she has had a fatal attraction for him so that he has followed her ever afterwards in her wanderings after other lovers. Everyone laughs at the appearance of this doddering old man in his vain pursuit of young and heartless beauty. Always Anulikwuzait explains the significance of it all, and always there is the sound of the ye x concealed beneath the clothing of one of the assistants. Four times the party visits every house, then returns to the nuqpiq.

That night the amkl mata are invited to her house where they see what is

described as a fight among the various men for A iqsan . They shove each other to and fro in a realistic manner but actual blows are not exchanged. The feeble efforts of S n ptcus to keep pace with his younger rivals is a source of endless amusement, and as usual Anulikwuzait explains the meaning. Should one of the performers drop his mask during the sham fight it is explained that this is due to a ye x having come to him. The ceremonial concludes in the usual manner with the expulsion of the anki mata, the dancing of ~~kwakx~~ Anulikwuzait, the buring of the masks, the singing of A iqsan 's two songs to make good the path of the masks, and the return of the ye x whence it came.

When the ye x comes to A iqsan the following year the ceremonial deals with Winwintm k, but my informant could give me few ~~kwak~~ details concerning it. The theme of the two songs is ~~Kkakmxx~~ Winwintm k, a siut k living above who fights his enemies the bad winds. He does not use weapond, simply bellows and looks ferocious which affrights them and especially affrights his chief enemy Nuo tdjaqoe who keeps a safe distance from Winwintm k.

On the day of n busam a fight takes place near the river, which all can see. Half the warriors come from above the town and half from below, meeting in front of the houses where they shove each other back and forth without coming to blows, all is without order, there is no one in command of the fighters. Nuo tdjaqoe remains at some distance, yelling valiantly and making brave gestures, but afraid to go near the combat. Anulikwuzait explains what it is all about. That evening when the anki mata are invited to A iqsan 's house they are shown another conflict of the same type. The proceedings close in the usual way.

1372

1365 In Nuskwalwhaista masks are made of almost every living thing, so the same is done on this earth, such things as snails, ? sea-urchins, and crabs are used.

1369 In the ceremony of Almutzamk, and in that alone, the masks of any siut can be used.

1566 For the ceremony of G Amqoukil ka the masks are displayed on the night of qotl m, but my informant believes, though he is not certain, that for all other rites this is a matter of choice.

1570 On every n busam night when the masks have been burnt the songs of the person giving the rite are sung while he, or she, dances in order to smooth the path of the masks.

1574 Minnie Mack received the name Qwu nak from her mother's mother's sister's son. With it goes the following kusiut ceremonial. The ye x comes in the usual manner and the first song is composed. It tells of a male siut, Kwat iwal a, came to this earth from above, and how he went everywhere in pusuit of women, how they fell in love with him and followed him in his wanderings as he went from one mistress to another, how the loon K (sks n) befriended Kwat iwal a ŏK (who is referred to as "the big one") and became mixed up with his story, and how he exchanged his blanket for a covering of abelone shells (p lhan).

On the day that the masks are prepared the kukusiut bring back ẍ with them a huge cedar log which they paint black, furnish with wings, and on top of which they place a loon's head. This is erected in Qwu nak 's house between qotl m and n busam so that it is the first thing which the amkl mata see when they enter on the latter evening. Often one day is allowed to elapse between qotl m and n busam to allow the carpenters to complete the large number of masks required. A mat screen has been erected behind which are concealed the wearers of the numerous masks. When the amkl mata are in place this is removed, exposing to their sight a large number of women, masked and disguised to represent women of many tribes, but each a mistress of Kwat iwal a. He himself is disguised as a bird instead of wearing a man's mask. Anulikwuzait explains the significance and the ceremonial concludes in the usual way.

This ceremonial differs from most Kusiut ceremonials in that it often returns to Qmu nak several times in the course of a single winter, whereas all other Kusiut ceremonials take place no oftner than twice, the second time being when the siut fall down on the entrance of S nhalotla to Nuskwalwhaisla at the winter solstice. No one is obliged to perform at this time, it is as he thinks fit.

1576 My informant is vague, and he believes that everyone is the same, concerning the Sonh which is superimposed above the Gmx Sonh which is above this earth. He knows of its existence and that siut reside there but has no definite information concerning it. Similarly there are two worlds beneath ours. Our own world is Sonh for the dead, while there is another world beneath the ocean, it was into this last world that Waowal e penetrated. Many siut live there, including Komokwa who draws down people for a meal (this is the explanation given when a person is drowned at sea), Skamaq , a very evil siut, K xta, who sucks canoes down to the bottom of the sea, he is like pitch on a canoe which cannot be rubbed off, and Snush , another powerful sea monster. Apparently this last name is given to the octopus, who went large and powerful is believed to have supernatural powers. All these siut are capable of giving a kw la to a person.

1575 My informant's father having died his mother married the husband of her deceased elder sister. Marriage of this kind with the sister of a deceased wife is comparatively common, either with a younger or elder sister. Reuben Schooner did the same. The full formalities of marriage are carried out.

1577 An a kwala who has obtained kwala from some siut speaks of the latter as his satai. In singing he must use the song brought to him by his siut.

1578 When a comparatively young man Schooner slept one night in the forest with a companion. When they awoke the following morning they found a trail of dried blood leading to their blankets: both were greatly puzzled, examined themselves and found no wound, so concluded that the blood could not have come from themselves and therefore was a mystery, over which they worried for a few days and then forgot. About a week later Schooner was asleep one day when he dreampt that a strange creature came to him, he did not know what it was but it terrified him. A few minutes later he got up and was working at the fire when his nose began to bleed. The people tried the usual remedies, but they were without effect and the nose continued to bleed for several days. Doctor after doctor was called in but none could do anything for him, and the bleeding continued until Schooner's face became so swollen that he could not see without lifting the puffy flesh, while his body wasted away and he became weaker and weaker at last sinking into unconsciousness. The people assembled in his house thinking he was on the point of death, in fact someone burnt his nose to ascertain whether he was still alive; the scar is still visible. Then he recovered slightly, his eyes roved around and he saw as in a dream the people and wondered why they had gathered, then he heard his mother weeping, realised what was the cause and asked her to stop. The people saw his eyes wandering around and the returning consciousness when he had been at the point of death, and understood that siut had come to him in his hour of need and that he would become a kwala. A person to whom this is granted is known as q stom di siut. Schooner told the doctors to cease their efforts to cure him, that they were powerless.

That night as he law feeble in his house he began to vomit and succeeded in ridding his stomach of a large mass of congealed blood. Schooner and his mother examined it and both thought that he would die from its loss. In this they erred, had he not succeeded in getting rid of it he would have died. The night that he slept in the forest he had lain in the path of S aia whax (who cannot move everywhere but travels only on fixed paths) who inserted the blood in him, the last of which he had

just vomitted. In some way (T.F.M. failed to understand how) S aiawhax returned to him and xmx it was through him that Schooner was on the point of recovering through receiving from S aiawhax the kwala power. Schooner gradually grew stronger but suffered a relapse whenever sunlight fell on him, accordingly his parents blocked all chinks in the walls so that he lay in darkness. One day he told his mother that he must have a doctor on the following day or he would die. Accordingly a famous a kwala was brought, he pressed the patient's stomach, danced, and sang his eight songs which he had received at the time that he became a kwala when on the point of death from smallpox. The a kwala assured all that Schooner would recover because his kwatnusta was all right: apparently all a kwalas are able to see these and from them judge the length of a person's life, it may be that an a kwala sees these kwatnustas through his h xsanoas. At this instant Schooner heard inside his head a buzzing sound like that made by a bee, it was the tune, and also the words (tmulk)m, of his a kwala song which Klitcaplihan a was bringing to him, also he heard his a kwala name, Hitz mtimut. At once they summoned the nunusi m who listened while Schooner feebly moved his hands as if dancing, he was too feeble to rise, and repeated the words of his song, which the nunusi m learnt. If he had waited for four days longer he would have had more songs brought to him. Schooner's family at once made for him the decoration of intertwined iqw and moq (qanas) which all a kwalas wear and gave away presents to all who were present as witness of the new name. This is always done when a person gets kwala, it is regarded as eagle down.

Schooner wore this decoration for the rest of the summer and until a ye x for kusiut ceremonial came to him the following winter which caused the departure of the qanas. This is done on all occasions that a man receives kwala, but if he is unwilling to have a ye x it is enough if a son or other near relative receives one, this likewise removes the qanas. This kwala power cured Schooner when almost dead, but did not give him the power of curing others.

(My informant certainly believed the above account, but I was unable to get some much-needed details. T.F.M.)

1582

1586 The parents of a girl decide who shall be her husband and she has little say in the matter. An impotent man is not sought as a husband and, should a husband be found such he is soon discarded by his wife. My informant had never heard of a case of a man mudering his wife (except once in a drunken brawl in which the husband at once committed suicide), nor of selling a wife, except temporarily to white men,nor of lending wives, nor of betting wives or children. A wife can be willed (a whalam) by her husband, but this is never strictly carried out a nd a widow has a great deal to say as to her future husband, if any. If a wife be willed before her tzaman timut has been fully paid the unpaid portion is given to the new husband but otherwise the second marriage is carried out in exactly thesame manner as the first.

1586 A successful raiding party took the heads of its victims. In the canoes returning home the scalps were removed, cutting above the eye-brows and ears, and the scalps were washed at the rock Skotzeh m nsta on the fiord below Bella Coola.

1586 It is a practice among the Bella Bellas, not Bella Coolas, for a married woman to have a lover with the full cognisance of her husband, in fact the two men are always good friends in such cases and hunt togther.

1586 Siwhot is the name applied to the child of an unmarried mother. It is a term of opprobrium which can never be washed off. Such a child can never become a stalt m .

1586 The Bella Coolas believe that it is disgraceful for a man to copulate with the daughter of his wife, although this is considered legitimate in some tribes.

1589 Many kukusiut have the prerogative of singing of the dead.